

CAMERA SCRIPT

'THE QUATERMASS EXPERIMENT'

by

NIGEL KNEALE

Episode Five

'An Unidentified Species'

PRODUCED BY RUDOLPH CARTIER

Settings by Richard R. Greenough.

DRY 6

STUDIO A

|                   |   |                    |
|-------------------|---|--------------------|
| STUDIO MANAGER    | - | STUART MORTIMER    |
| S.T.E.L.E.        | - | R. McCULLOUGH      |
| LIGHTING ENGINEER | - | MIKE LEESTON-SMITH |
| CALL BOY          | - | David Ellison      |
| STAGE MANAGER     | - | PADDY RUSSELL      |
| SECRETARY         | - | DAPHNE MARTIN      |

Saturday. 15th August, 1953

TRANSMISSION - 8.45 - 9.15 p.m.

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TECHNICAL REQUIREMENTS

Cameras 1, 2, 3 and 4.  
2 Booms  
Cran and Goldback  
1 practical monitor on floor  
Central Telecine  
Mechan  
Roller Caption Board

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LIME GROVE.

'THE QUATERMASS EXPERIMENT'

Episode Five

15th August

CAST

|                                   |                    |
|-----------------------------------|--------------------|
| Professor Bernard Quatermass..... | Reginald Tate      |
| Judith Carroon.....               | Isabel Dean        |
| Victor Carroon.....               | Duncan Lamont      |
| John Paterson.....                | Hugh Kelly         |
| Dr. Gordon Briscoe.....           | John Glen          |
| Detective Inspector Lennox.....   | Ian Colin          |
| Detective-Sergeant Best.....      | Frank Hawkins      |
| James Fullalove.....              | Paul Whitsan-Jones |
| Chemist.....                      | Richard Cathbert   |
| Boy.....                          | Anthony Green      |
| Usherette.....                    | Bernadette Milnes  |
| Janet.....                        | Christie Humphrey  |
| Ted.....                          | John Stone         |
| Park Keeper.....                  | Frank Atkinson     |
| Police Inspector.....             | Edginald Hearn     |
| A Drunk.....                      | Wilfred Brambell   |
| Producer.....                     | Tony Van Bridge    |
| Commentator.....                  | Neal Arden         |
| Secretary.....                    | Josephine Cranbie  |
| Sir Vernon Dodds, Architect.....  | John King          |

NOTE All Camera changes are CUTS except when otherwise stated.

"THE QUATERNALSS EXPERIMENT"  
 Fade Up Grams - "The Planets" by Fade Up 4  
Roller Caption  
Fade Out 4.  
Fade Up. T/C Central

Cue T/C Mechau - Title Nicol Kneale  
 Fade-Up Mechau  
 Shot 1. Episode Five  
 S/pose Cam.4.

"An Unidentified Species"

Fade Cam.4.  
Cue. T/C Central

F.U. TELECINE:  
Shot 1: Title

Shot 2: Poster on street-  
corner

Shot 3: CARROON, RUSBY and  
driver in car

Shot 4: QUATERNALSS, PRISCOE,  
JUDITH

Shot 5: RUSBY, TEST, in  
hospital ward

Shot 6: CARROON in bombed house,  
alone

Shot 7: LEMAX on phone

Shot 8: CARROON and CHEMIST,  
who smilingly removes  
coat from CARROON's hand,  
starts back in horror.  
A glimpse of the hand,  
before chemist faints

NARRATOR: While a startled Britain  
 learns that Victor Carroon -  
 survivor of the world's first space-  
 rocket flight - has apparently  
 been kidnapped by agents of a  
 foreign power anxious to secure  
 his special knowledge -

- Professor Bernard Quaternass is  
 coming to an even graver conclusion  
 that Carroon is no longer a normal  
 being, but an analyzer, a complex-  
 the living agency of some unknown  
 life-form from outer space....

.; The kidnappers are found - in the  
 wreckage of a crashed car. Before  
 he dies, one of them is able to  
 give a brief, terrified account  
 of what killed the driver: a huge,  
 grey, non-human hand.

The being known as CARROON is at  
 large .... in London.

A report reaches INSPECTOR LEMAX  
 at Scotland Yard that it has been  
 seen in the Piccadilly area, but even  
 while this is being followed up...

A chemist who has obliquely waited  
 with a prescription for one  
 belated customer, is visited by  
 another....

2.  
 LIX CAM: 2 DR. CHEMIST'S SHOP.  
Day.  
C.O. Carroon.  
Pan L - Chemist on  
floor - Carroon passes  
through shot.

(Cam. 2. to Scotland Yard)

(C.S.C. CARROON looking down past  
camera. Pan him past un-  
conscious CHEMIST - on floor -  
as he makes his way towards  
the dispensary. His movements  
are extremely slow - like a  
sleep-walker)

3

CUT CAR: 1 ~~Dispensary~~  
pull as he walks forward

(Rows of bottles on shelves.  
Bench with fitted sink, and  
glass apparatus - test-tubes,  
flasks, bunsen burner, mortar  
and pestle, etc. - all the  
implements of dispensing.)

CARROON into shot, his right  
hand hanging loosely. He  
clutches edge of nearest shelf,  
looks along it, fails to find  
what he wants. As he glances  
across, his arm sweeps bottles  
from shelf. At other side of  
road, he searches again.  
Pushing other jars and bottles out  
of way, he seizes a large, wide-  
mouthed jar of crystalline  
substance, holds it steadily  
in front of him at uncomprehending  
eyes for a few seconds, puts it  
down on bench. On another shelf  
he finds a large dark glass, wide-  
mouthed bottle. He puts this  
beside the first, and turns to  
apparatus on bench. He selects  
a 40 oz glass measure. Moving  
step or, he empties almost the  
whole of dark bottle's contents  
- a pale liquid - into the  
measure. Still using only his  
left hand, he takes lid off the  
first jar and pours a generous  
quantity of crystalline substance  
into the measure. A violent  
reaction results, thick clouds  
of vapour rising. He considers  
this for a few seconds, then  
selects a small bottle of powder  
from shelf, removes lid and  
empties entire contents into  
measure. The bubbling mixture  
now almost black. He picks up the  
measure, studies it.

NOTE: Liquid could be water,  
tinted; the crystalline substance  
grated dry ice, and the dark  
powder potassium permanganate.  
(Subject is satisfactory test)

CAR: Disc:  
Fade music

Band:

6.  
Mix CAR: 2 Scotland Yard. Day.  
2 shot Quotermass and Boy.

(C.U. B.Y. unhappy almost to  
the point of tears. He is  
sitting in the large leather  
chair in LORRY's office)

(Cars. 1 & 3 to Research  
Station. Outer Room)

QUATERNASS: But how did he look?  
D'you remember his face?

BOY (hesitantly) It was... dirty.

(Track back to take in  
QUATERNASS, crouched close to  
him. He holds photograph of  
CHAMBER as shown on cinema-  
screen)

QUATERNASS: (holds up photograph)  
Are you sure it's the same man?

BOY: (studies photograph) I think  
it is.

QUATERNASS: And you came across  
him in this larked house where you  
go to play? Lying asleep?

BOY: (nods) Yes, sir.

QUATERNASS: Did he say anything?

BOY: No, sir.

QUATERNASS: He kept this raincoat  
over his head the whole time? -  
you didn't see it?

BOY: (miserably) No, sir.

(QUATERNASS sighs. BOY realises  
his answers are unsatisfactory)

I don't know anything about him -  
I don't really sir! He never said  
a word! Even if you send me away  
to one of these places, I can't  
tell you -

QUATERNASS: (interrupting) Send  
you away? What on earth -?

BOY: (pointing) That's what she said.  
She told the manager -

Cam.2. Pull back.

7.

CUT CAM. 4  
2 shot. Lonax and Usherette.

(On USHERETTE: LOMAX nearby)

USHERETTE: (indignantly) Well, you  
got in without a ticket, didn't  
you? Both of them sneaked in  
without paying -

LOMAX: (cheerily) All right - we're not  
here for that.

USHERETTE: (crushed) Oh.....

8. Cam.2.

3 shot. Lonax, Quaternass and  
Boy.

LOMAX: (to BOY, pleasantly) Now, son,  
the only place you'll be sent is -  
home to bed.

XXXXXXXXXX

(QUATELLASS and BOY, who is looking C.S. towards LOMAX)

QUATELLASS: I'm not even a policeman.

(BOY turns to him)

Just a - a professor. Tell me, did he seem to understand what you said?

BOY: (encouraged, though still shy) Yes... I thought he was hiding, and I said "I know a better place." So he got up.

QUATELLASS: How did he walk? Slowly? Fast?

BOY: Sort of - sleepy.

QUATELLASS: Go on.

BOY: When I showed him how - (Glances at LOMAX) - how to get into the pictures the back way .....

9. CUT CAM: 4  
Single shot Ushorette

(USHORETTE, LOMAX)

USHORETTE: There you are!

LOMAX enters shot left. LOMAX: And what did you see, Miss Hawkins?

USHORETTE: Well, I didn't really notice him - he was just sittin' there in the two-and three-pennies - till he suddenly headed for the exit. Just after the police notice came on the screen.

LOMAX: Did you see his face?

USHORETTE: Well, not so as I could swear. When our manager guessed who it was, I was completely staggered. With us showing films about space men nearly every week. Well, I mean, you can believe in Lassie, or somebody like that -

Hold Lomax

LOMAX: Very well - thank you, Miss Hawkins.

(LOMAX turns to where BEST is pinning a large poster on the wall)

LOMAX: Best, will you see to those two? I have all particulars now.

10. Can 2.  
Single shot Best.

Pan him left - Ushorette - 4 -

11. Can.4.  
Single shot of Boy
12. Can.2.  
2 shot Best, Boy and Usher-  
ette - door.  
  
pan right - Lomax
- pan Lomax left -  
Quaternass
- pan left - single shot  
Lomax.
13. Can.4.  
Single shot Quaternass
- Lomax enters shot left.
- (Can.2. to Chemist shop)
- 14  
MIN C.M. 1 Research Station  
Cater Room  
C.U. Caeti.  
pan right - single Briscoe.
- BEST: Right. Come along, my lad -  
your mother's waiting for you  
downstairs.
- BOY: (as they go) Is she cross?
- BEST: Yes (He ushers BOY & USHERETTE  
out)
- LOMAX: (running finger over map)  
Pillbox ... small streets... yards...  
workshops....
- QUATERNASS: (joining him) What are  
you going to do?
- LOMAX: We've been over that whole  
area round the bombed house.
- QUATERNASS: It's time to lay in a  
full scale search again.
- LOMAX: I put forward the case for  
that this afternoon - and I must  
say it sounded pretty thin stuff -
- QUATERNASS: Three men have been killed!
- LOMAX: Died - while attempting the  
abduction of a national hero.
- QUATERNASS: I know - I know -
- LOMAX: That's what he still is - to  
fifty million people. If you're  
going to attack that belief, you've  
got to prove every word of your  
case. Can you?
- QUATERNASS: Lomax, I've never wished  
so desperately to find myself wrong,  
- or been so certain I was right.  
Do you think I haven't been haunted,  
by this ever since the rocket landed?  
I've destroyed my friends... now I  
have to take away even their merit  
of glory...
- LOMAX: (after a moment) Has  
Briscoe found out anything more?
- QUATERNASS: He's still trying.
- LOMAX: Back at the research station?
- (QUATERNASS nods)
- (Close shot Lomax - dressed as  
laboratory, as in Episode 1.  
Two large caeti in background,  
similar to MISS WIDDE's plant.

(Pan to BRISCOE, examining slide under microscope. Dissection instruments and petri dishes holding specimens of cacti are near at hand)

Hold Briscoe

BRISCOE: I don't know... (He sits up) It's all in terms of the impossible. If what we found in the rocket was cell-tissue that had undergone some - transformation, and if the cellular structure of one of these cacti were subject to the same mutation....

~~XXXXXXXX~~ Judith enters shot right. (On JUDITH)

JUDITH: There could be an affinity between them?

15.

CUT C.M. 3

2 shot Briscoe and Judith

(On BRISCOE)

BRISCOE: (Unwillingly) Yes, then a union ~~of animal and plant~~ of animal and plant would be - conceivable. (Pause) But - it can't happen!

16

CUT CAN: 1

Single shot Judith

(On JUDITH)

pull back and pan right with her.

Sit

JUDITH: What's possible or impossible any more? Gordon, it's the final nightmare when you wake up and find - that it still goes on! You drug yourself into an hour or two of what was meant to be sleep. And just as you come out of it again you think for an instant, "It was only a dream." Then you remember -

17

Can. 3

Single shot Briscoe

(She buries her face in her hands. BRISCOE into shot)

Hold Briscoe as he rises pan him right - 2 shot with Judith

BRISCOE: Perhaps you've gone too far in facing up to this. The point comes when for sanity's sake you have to say: "I won't believe any more?"

JUDITH: Or the point comes when we can't help ourselves - and every one thin: slips away and - there's only fear - (The very admission produces a shiver of alarm. She presses against BRISCOE, whispers:) Gordon!

18. Can. 1.

2 shot Judith and Briscoe

BRISCOE: (His arm round her, softly) Easy now.

Briscoe leaves shot left. - 6 -



Track in - C.U. Judith

Hold Judith as she rises  
pan her left.

JUDITH: (after a moment) I am afraid. I've been afraid from the beginning - that there was so much we didn't know. We're creatures of this earth - we live by its terms and conditions. These are all our minds are made to grasp. (She straightens) While the rocket was lost, I kept wishing only one thing - that whatever happened to them, it should be clear and final. (Rises) Even now, I'd rather believe that they were killed out there, and that what came out of the rocket isn't - isn't anything to do with - them.

19. Can. 3.  
Single shot Paterson

(She turns as PATERSON enters,  
dressed for outdoors)

Pan him right - 2  
shot with Judith

John - is there any word?

PATERSON: About - Victor? I'm afraid I don't know - I've just come back from the rocket with the last of the dismantled equipment - nothing important. Where's Quatermass?

JUDITH: Still with the police.

PATERSON: Oh. Will you tell him the sound and internal-pressure recorders are still in the van? I'm going to pack my things.

20. Can 1.  
Single shot Briscoe

Pan him left - 2 shot  
with Paterson

BRISCOE: (int. shot) Why - what's the matter?

PATERSON: I'm leaving.

BRISCOE: Leaving?

PATERSON: I must. I find I can't stomach Quatermass's sudden tolerance for the impossible. (Looks across room) Judging by your work on these cacti, Dr. Briscoe, you're still faithful to the cause.

Briscoe leaves shot right

BRISCOE: If there's a possibility  
not right -

21. Can. 3.  
Single shot Briscoe

PATERSON: (acidly) I don't doubt  
you'll find it for him.

(Phone rings. BRISCOE answers)

BRISCOE: Hello.... Briscoe here...  
What... who saw him?

Judith into shot right

JUDITH: He's been found?

(BRISCOE shakes head)

22.

CUT C.M: 4 Scotland Yard  
Single shot Quatermass  
(Cam.3. to Dispensary)

(QUATERMASS on phone. BRISCOE  
hastily putting on raincoat)

QUATERMASS: It seems a small chemist's  
shop was broken into a couple of  
hours ago. It's only just been  
discovered. Now, can you come right  
away? They've an idea we might  
be interested in some of the findings  
Take down this address -

23.

CUT C.M: 1 Research Station  
2 shot Judith & Briscoe

(BRISCOE writing. JUDITH)

BRISCOE: As soon as I can. (Tuts  
phone down)

JUDITH: Can I come with you?

Pan Briscoe left -  
2 shot with Paterson

BRISCOE: I think you'd better not.  
(To door, passing PATERSON)

Hold Paterson

PATERSON: When you see Quatermass,  
perhaps you'd tell him he'll be  
hearing from me.

BRISCOE: All right. Goodbye,  
Paterson.

Pan Paterson right to  
Judith

PATERSON: (as BRISCOE goes) Goodbye  
Did Quatermass say - what they'd  
found?

JUDITH: He didn't have time.

Track in to single of  
Paterson

PATERSON: (after a moment, his face  
working) It's false - it's ideal -  
unacceptable -!

GLASS: Disc:                Bedd:  
Linking music.

24.

CUT C.M: 2 Chemist's shop  
Day.  
Single shot Chemist

(Cam 1 to Dispensary)

(Close shot of CHEMIST, sitting  
on chair near counter. The  
floor is still littered with  
bottles and bottles - aspirin,  
brilliantine, pastilles etc.  
that fell when he fainted. He  
now has a large strip of plaster  
applied to his head, he is  
very shaken by his experience)

Pull back - 2 shot with  
Lomax

CHEMIST: (excitedly) No - no didn't  
break, you know. That's what was  
odd. I thought he might be suffering  
from some injury - he had a coat  
wrapped round his arm and I unravelled it  
and ...

(His eyes close. Faintly,  
faintly towards the counter)

CHEMIST: On the counter - sal volatile - some small bottles in a carton. Got one, would you -

(Chink of bottles)

I'm not quite myself yet. Thanks.

(BEST into shot, offers opened bottle. Chemist takes a substantial gulp)

Best enters shot right

LONAX: (into shot as CHEMIST lowers bottle in shaking fingers) You hadn't tell us what you saw, for the moment. Did he touch you?

CHEMIST: I - I don't think so. I must have struck my head on the counter when I - slipped.

LONAX: And after that you were unconscious until a few minutes ago?

Chemist rises  
Pan then left - door.

CHEMIST: (nods) I didn't know how long it was. I dialled 999 as soon as I came round. (Rising shakily) Now look - this is the dispensary ... (He stops, and BEST offers support, as they go to back room)

(LONAX and QUATEMANSS follow)

25  
CUT C.A.: 1 Dispensary  
2 shot Best and Chemist

(Pick up CHEMIST and BEST as they come through, then pan across shelves - now littered with broken jars and spilled chemicals. Pan down to bench, on which stands the measure, empty.)

(Foot crunch on broken glass.

Take in CHEMIST, QUATEMANSS, BEST (nods)

CHEMIST: The place is completely wrecked - wanten destruction. My balance, most of the stock....

Lonax enters shot left.

LONAX: He went out the back way, afterwards.

26. CAM. 3.  
Single shot Quaternass

QUATEMANSS: (at bench) What's been in this measure?

27

CUT CAM: 2 Chemist's shop (BEST looking towards doorway)  
Single shot Best.

BEST: It's all right, Molly.  
Come this way, sir -

Briscoe enters shot right (As BRISCOE hurries in he indicates dispensary)

In there.

28

CUT CAM: 3 Dispensary (As BRISCOE enters, QUATERNASS turns from bench)  
Single shot Quaternass

Briscoe enters shot right, QUATERNASS: Gordon - take a look at this

(BRISCOE to bench)

Lonax enters shot right. LONAX: Don't touch it. There may be fingerprints - of a sort.

QUATERNASS: What could have been connected from these three bottles?

29.

CAM.1. (BRISCOE starts to peer at the bottles)

Single shot Chemist

Pen him left - group

CHEMIST: I assure you that if these were mixed, the result must have been highly poisonous.

BRISCOE: He's right.

CHEMIST: (hesitantly) Did he - have wanted to take away with himself?

30.

CAM 3. LONAX: It's possible, certainly.

3 shot. Quaternass  
Lonax. Briscoe.

BRISCOE: Unless - no we're dealing in enough wild guesses.

QUATERNASS: Tell me.

BRISCOE: Well, unless it were to act as a catalyst.

LONAX: More specifically, please?

BRISCOE: It can happen that a change in chemical composition's helped by the mere presence of a certain substance - though it doesn't itself take part in the reaction.

QUATERNASS: A change in composition -

BRISCOE: Yes.

QUATERNASS: .. further change...

31. CAM 1.  
Single shot Chemist.  
Lomax enters shot left.
32. CAM 3.  
2 shot Quaternass and  
Briscoe.  
(Cam 1 to St. James Park)  
Int. Chemist's shop
33. CAM 2.  
Single shot Best.
- (Cam 3 - Chemist's shop)
- Pan - door - Quaternass
- Pan Quaternass - 2 shot  
with Best
- Fullalove enters shot  
right, then leaves.
34. CAM 3.  
3 shot Fullalove, Lomax  
and Quaternass.
- LOMAX: Let's stick to facts.  
(Looks quickly round. To CHEMIST)  
Can you find me an ordinary smallish  
bottle? To take the contents of  
this measure for analysis....
- (QUATERNASS and BRISCOE going)
- CHEMIST: (searching) I'll do my best  
.... to find the place! He must  
have been a madman.....
- (BEST is calling to a policeman  
outside shop, where voices  
can be heard)
- BEST: No sir, nobody's allowed  
inside.
- FULLALOVE: (C.S.) I need some aspirin  
- a matter of life and death!
- BEST: Helly - stop that disturbance  
will you? Tell them to go home -
- FULLALOVE: (C.S.) There he is -  
(Calls) Professor Quaternass!
- (QUATERNASS into shot)
- QUATERNASS: (Peers past BEST)  
Fullalove. (To BEST) Let him  
through, will you?
- BEST: (looks dubtfully, but looks  
towards door and nods. To  
QUATERNASS) You know what he's  
after sir?
- QUATERNASS: (as FULLALOVE comes  
into shot) Yes.
- FULLALOVE: It's several hours since  
you told me you had no statement  
to make. Things have evidently  
developed - (He looks round)
- LOMAX: (C.S.) Best, take this back  
for immediate analysis.
- BEST: (taking bottle as LOMAX comes  
into shot) Right.
- LOMAX: (to FULLALOVE) However  
did you -? (To QUATERNASS) Surely  
you've done enough talking to the  
Tross?
- QUATERNASS: From what he told me  
before, Mr. Fullalove's made some  
intelligent guesses. Before he  
rushes then into print, I want to  
give him the facts, as I see them.

Lomax leaves shot left

LOLLX: Quatermass, I won't be a party to this!

QUATERMASS: And trust to his sense of responsibility not to publish them. Gordon.

(LOLLX goes)

(to FULLLOVE) Come on - I'll tell you in the car.

(Cam 2 to Scotland Yard)  
(Cam 3 to St. James Park)

35.

MIX C.M.: 4 Scotland Yard, Night.

(S.C. BRISCOE)

Single shot Briscoe.

Pan him right.

Pan him left.

BRISCOE: The absorption of that solution by any normal human system would mean rapid death. They'd certainly have found the body by now. But I don't believe that was a blind impulse - to suicide, mad destructiveness or anything else.

(Take in FULLLOVE, seated, QUATERMASS nearby)

In our theory's right, there's intelligence there - and trained scientific experience. Suppose now, this intercellular union - the one that began in Miss Wilde's house last night -

FULLLOVE: You mean, what happened to his hand?

BRISCOE: Suppose that process had failed to develop? Suppose it found it needed a chemical catalyst might be the means to help the change on - decided what that catalyst should be -

FULLLOVE: And want and got it....

BRISCOE: Exactly

Quatermass enters shot left.

QUATERMASS: So far, we've nothing like proof - only a framework of circumstantial facts and implications. Well, do you propose going into print, Mr. Fulllove?

Hold Fulllove as he rises

FULLLOVE: (shakes head) It's a story to be sure of.

QUATERMASS: I hoped you'd say that.

36

CUT C.M.: 2

Single shot Lomax

(On door as LOLLX enters, papers in hand)

Fullalove enters shot left

LOLLX: Well, the only definite answer I've got from our lab. is that (Looks up from papers) Fullalove - you still here?

Fullalove leaves shot right

FULLALOVE: (into shot) I'm going to write it and hold it, Professor Quatermass. I'll see you again soon. (He goes)

Pull back and pan Lomax right

LOLLX: (shrugs, turns) Now - they say that stuff would have killed any normal person in five minutes.

Quatermass enters shot left

QUATERMASS: (into shot, t. map on wall) And how far's the search extended?

LOLLX: (traces a quarter mile circle in middle of floor with finger) This area - very thoroughly indeed. (Indicates Green Park and St. James's Park) I'm going to discount the central part of Westminster - St. James's Park and so on - it's too open, and too public. (Points to Kensington side) I think the small streets are our territory - over here.

37  
CAM 4

Single shot Quatermass

QUATERMASS: Inspector... if Briscoe and I should be right you'd better be ready for rapid developments. From any quarter, at any time.

Pan him left.

LOLLX: Don't worry, we're used to that. We'll find him.

QUATERMASS: Hm?

38  
CAM 2

Single shot Lomax

LOLLX: We had a perfectly clear description from the chemist -

Quatermass enters shot left

QUATERMASS: Can you get reports on every incident in the area? Further afield, too. (Tracks in as he taps map) No matter how trivial. Anything at all noticed by men on duty.

LOLLX: Well, we'd probably look ridiculous....

Track in - St. James Park Area on wall map.

QUATERMASS: People do - when they no longer know what they're looking for.

(Camera has tracked in close on map. Pan across to St. James's Park - clearly labelled - and hold)

39  
MIX TO CAM 1

2 shot Janet and Ted. Pan them left.

--GRACE: Disc:  
Linking music.

Band;

GRIMS. Disc: Band:  
Big Ben striking; half-hour.

St. James's Park.  
Night.

(Background of bushes with lights  
showing faintly from houses  
behind)

On Camera 1

GRIMS: DISC: BAND:  
Faint lapping of water and occasional  
quacking of ducks, held throughout  
scene)

JANET: (O.S.) Well, if the first  
one's a girl, then I'd like the next  
two to be boys....

(Engaged couple come into shot,  
arms round each other. JANET  
is a serious girl. TED's name  
suggests only that people can't  
be bothered to call him Edward.  
He is not a rugged character)

TED: Well, I don't know, Jane

JANET: (quietly) My name's Janet.

TED: (I'd just as soon call girls.  
(Playfully) I'm partial to girls.

JANET: Be serious, Ted.

TED: The lake looks nice, doesn't  
it?

JANET: Same as usual. You said you  
wanted to discuss our future.

TED: So I do.

JANET: Go on, then.

TED: Well, that's not a very bright  
thing to say is it? (Go on, discuss  
our future!)

JANET: Before we get married, we should  
know exactly why we're doing it.

TED: (at a last attempt at the  
playful) I thought you'd got the  
general idea, but still -

JANET: (firmly) I mean - how many,  
and when we have them.

TED: (works out that this ought to  
be a tender moment) Kid -



JANET: Don't call me 'Mild', Ted.

TED: I don't think we ought to worry too much. You'll see, things'll all work out.

JANET: It's too easy to say that.

TED: (looking grossly round) Well, I mean - when things are all right, let's not worry - just be happy.

GRIMS: Disc: Band:  
Burst of quacking.

(Looks towards Island) Look at those birds - they get on all right without a lot of worry. There's no natural need for it, you see. - They just - (He stops, his eyes widen)

JANET: What's the matter, Ted?  
Cold? You gave a sort of - shiver.

TED: You see something over there? (He points) In the water - just by the island.

JANET: It's so dark.

GRIMS: DISC: BAND:  
Whisper swan.

(Catching TED's alarm) What's that?

TED: Can't be .... anything....

(KEEPER comes quietly into shot)

40  
CAM 3

Single shot Keeper

Pan him right - Janet and Ted.

(Cam 1 - Island)

KEEPER: Quack noises those birds make, isn't it?

TED: (who started at sound of KEEPER's voice) Yes.

KEEPER: That was a whisper swan.

TED: Oh. Must have been what I saw. A big - bird.

KEEPER: Or a pelican - some of those over on the island, too. Quite eerie if you don't know them, about this time.

JANET: (quietly) Let's go, Ted.

TED: Yes (as they go) Goodnight.

Hold Keeper

KEEPER: Goodnight.

(He looks across at island)

GRNIS: DISC: BAND:  
A burst of quacking, hooting, etc.  
faintly - then fade up full on CUT

41

CUT CAM: 1 The Island. Night.  
Single shot Carroon

(Background of bushes)

(Cam.3. - Outer Room)

EFFECT: Rustling of leaves close at hand.

(Heavy breathing, then through the bushes comes the soaked figure of CARROON. Stripped to the waist, he is crawling on his stomach. He lies still, panting. What can be seen of his skin is dark grey, and he crags his right arm behind him)

GRNIS: Disc: Band:  
Big Bon striding three-quarters.

(Hearing the sound, CARROON looks slowly up, then about, as if searching for deeper shelter. He begins to move past camera and as he does so, swings his right arm over. For an instant we glimpse something as big as a bush)

42 CAM 2.

2 shot Best and Lonax

Scotland Yard. Night. (LOLAX has a half-empty coffee cup in front of him)

LOLAX: (into phone) Information Room? Lonax. Anything in yet? ... All right, let me know if there is... (Puts phone down)

GRNIS: DISC: BAND:  
Big Bon striding midnight.

Grant Scott - midnight. Best - not here while you can. Back on the job first thing in the morning. There'll probably be a flood of nonsensical reports to cope with. Quatermass must be mad.

BEST: (into shot) You staying here?

LOLAX: (nods) I suppose it's mad, too.

BEST: Goodnight.

Hold Lonax

LOLAX: Goodnight, Best.

Track in - Close-up Lomax

(BEST goes. Sound of door closing. LOMAX pulls a report before him, begins to read. His head slowly droops, supported by his hand).

FADE OUT

43

FADE UP CAM 1 The Island  
Night

GRAMS: Disc: Band:  
Lapping of water. Occasional quacks.

Track slowly to Close-up  
of eyes.

(Close shot of bush - a mass  
of small leaves, interspersed  
with a moss-like variety - the  
whole undergoing a gentle  
swaying motion)

GRAMS. Disc: Band:  
Big Ben chimes, strikes three.

(Very, very slowly, two eyes  
open among the leaves, as if  
someone is looking through.  
They move forward - and the  
mossy foliage comes forward with  
them. The effect is not unlike  
the "Green Man" of mythology. It  
moves slowly out of shot)

FADE OUT

GRAMS. Disc: Band:  
Earliest bird noise compatible with  
bird-life on Island.

44

FADE UP CAM: 3 Research Station  
Outer Room  
Single shot Quaterness

(Not "laboratory" end of set)

(Cam 1 - Outer Room)

(C.S. QUATERNLESS angrily clutching  
newspaper - not the Daily  
Gazette)

EFFECT: Small clock rapidly  
striking seven.

QUATERNLESS: (turning) "I accuse  
Professor Quaterness! By John  
Paterson, Senior Engineer, etc.,  
etc., "...."The British people have  
a right to be told how a project  
vital to their country's future  
went astray"...."Lack of  
preparation"...."How the crew were  
chosen" - (Looks up) - the old  
(rievance!..."Did they fail in  
emergency?" (He crumples paper, throws  
it down)

(Take in JUDITH)

45

CAM 1  
Single shot Quaterness  
Pan him left to Judith

The same string of false arguments  
he's been repeating to himself ever  
since it happened.

JUDITH: Anything rather than believe - the other.

QUATERNASS: To take it as far as this, Paterson must be terrified out of his wits.

JUDITH: It's wickedly untrue! When Fullalove prints your statement, it'll be clear -

Hold Quaternass

Full back and pan him left.

QUATERNASS: (wearily) It's just a pity that - this is on the wrong grounds. Why don't they say: "Quaternass is an egomaniac who readily accepts sacrifice from others, whose meddling curiosity has resulted in - at least, the loss of three loyal and valuable lives: at the worst - something indescribably horrible."

Judith enters shot right.

JUDITH: There was a risk. Like all explorers, they took it willingly.

Pan Quaternass right.

QUATERNASS: Only they'd less idea than any explorers in the world's history what might lie ahead of them! Why doesn't Lomax ring - he must have something by now! (Picks up phone, rattles receiver rest) Got no Scotland Yard, will you....

46

MIN C.M. 2 Scotland Yard. Day  
Single shot Lomax

(LOMAX at desk, which is heaped with routine reports. He has one in each hand. BEST comes into shot with others)

Best enters shot right

LOMAX: (groans) Not more of these -

BEST: That's the lot.

LOMAX: Nothing from the actual search, of course! Here - take a bunch and sit down. Perhaps you can find a clue somewhere

Best leaves shot right

(BEST takes a clutch of reports. Phone rings)

Track in - single Lomax

Hollo - Lomax speaking ... Ah, Quaternass! I've had reports sent in from every station in nine boroughs. Every overnight incident. (Pickin' at random) Men beating his wife in Holborn - drunks from all over - indecent exposure, Clerkenwell - something about a lot of dead ducks - obstruction caused by brewer's warden, Lambeth - hello? The ducks?

47 CAM. 4.  
2 shot Best and Lomax

(Finds it as DEST Into Shot)

DEST: That was one of the last to come in - I took it down myself, a few minutes ago.

LOLLA: Some poor constable having to make a fool of himself - (into phone) D'you want me to read it?

48

CUT CAM: 3 Research Station  
2 shot Quaternass and Driscoll (QUATERNASS handing phone to DRISCOE)

DRISCOE: Yes?.... Yes... There may be something in this. Will you get along there and investigate? We'll join you as soon as we can. (Phone down) St. James's Park!

MIX TELECINE: Central

Shot 1: Close shot framed map, panning on to park itself.

Shot 2: L.S. Park. KEEPER and POLICEMAN watching water

Shot 3: Low angle H.C.S. KEEPER and POLICEMAN from water's edge. KEEPER pointing past camera (They are near the bird-identification board.)

KEEPER: (sound on film) Look, there's another. A widgeon this time... yes, she's dead all right. That's twenty... twenty-five altogether so far. (Straightens) Haven't seen anything like this all the time I've been here...

DEST: (O.S.) Seems to be that, sir -

Shot 4: POLICEMAN turns, salutes. Pan to take in LOLLA and DEST arriving along path from Whitehall end.

LOLLA: Now what's this business about the ducks?

KEEPER: (pointing) Dead ones, floating in the lake there.

Shot 5: 3- shot near board

He, over there, see. There's a bar-headed goose - two shovellers - barnacle goose -

LOLLA: Some sort of poison in the water? Pike?

KEEPER: Not a chance sir. We've got some rare varieties. We take care. The island over there - that's a bird sanctuary.

Shot 6: Panning shot of Island from north bank.

LOMLX: This island...

VOICE OF KEEPER: It's called that, sir, but of course it's not really. To put it properly -- it's an isthmus. Joins the far bank at one point.

Shot 7: As shot 5.

DEST: (looking at board) Ruddy shold-duck....?

LOMLX: Best, I want you to get back to the Yard. Pick up Quaternass and Driscoe as soon as they arrive. I'll meet you on the far bank (To KEEPER)

DEST: Yes, sir. (Hurries off)

KEEPER: You're going to deal with it sir?

LOMLX: Yes, don't worry. Now as far as I remember, there's a double security gate -

KEEPER: That's right, sire

DISSOLVE TO:

Shot 8: M.C.S. Security gate to island. It is opened by KEEPER (or actual lodge-keeper) LOMLX goes a step or two inside, stands with back to camera, looking round.

Shot 9: Car pulling up at speed, as near as possible to Gate. Door open. DEST, QUATERNASS and DRISCOE appear and hurry across shot. DRISCOE has sample boxes.

Shot 10: As shot 8. LOMLX turns. QUATERNASS and DRISCOE into shot. LOMLX: Hello, Quaternass.

QUATERNASS: Well?

LOMLX: Nothing yet, but this seems the likeliest place. (Leads way inside)

Shots 11 & 12: Shots of party on Island, searching.

Shots 13, 14 & 15: DRISCOE makes discovery in bushes, shows others, puts what he finds into sample boxes.

Shot 16: Security gate. The party leave, Driscoe hurrying first, carrying the boxes.

49

NIL CAM 1 Research Station.  
Outer Room.

Single shot Judith

(Laboratory end. An incubation apparatus has been set up on the table. It has oxygen pipes attached, slung from above, with control valves and dials. JUDITH, BRISCOE, and QUATERMASS, in lab. coats are examining the contents of the incubator through a flattened disk of Perspex, through which light strikes their faces from within)

JUDITH: (shockily) I've never seen anything so horrible! Like grey moss... and alive. It moved - it was moving.

Pull back to - 3 shot

QUATERMASS: There's no sign of that now.

BRISCOE: I'll put the oxygen supply up to the limit. (Adjusts valve)

50

CAM 3

3 shot

JUDITH: What else did you find?

QUATERMASS: Several of the bushes on the island had been almost stripped. There were feathers and --- it was pretty horrible

JUDITH: No footprints? No - sign of any person?

51

CAM 1

2 shot Briscoe &  
Quatermass

QUATERMASS: No. Gordon, can we raise the temperature?

BRISCOE: It's as high now as we care -

QUATERMASS: Another five degrees?

BRISCOE: No.

QUATERMASS: Why not?

BRISCOE: It's already at tropical heat inside there - and we don't know what we're dealing with. We can't even classify it as plant or - animal -

Pull back as Briscoe walks round and hold him.

QUATERMASS: We've got to try and keep it alive.

BRISCOE: But the conditions we're producing may have the opposite effect.

QUATERMASS: We found three of these specimens in a rapidly deteriorating condition. Two of them are now in the hands of Home Office pathologists.

BRISCOE: They've decided to maintain normal temperatures -

QUATERNASS: In their wisdom! So it's up to us to vary conditions on this one.

BRISCOE: (after a moment) Another three degrees then (adjusts heating control)

52

CAM 3

2 shot Briscoe and Judith

JUDITH: (turning away) What can those be? Actual - fragments?

BRISCOE: From the main individual? No - the structure's far too strong. They're more likely to be - let's call it - trial runs. Separate attempts at a new inter-cellular union.

JUDITH: And this time - it's succeeded ...

Quaterness enters above Judith

QUATERNASS: That's what we're afraid of. Even Lomax was finally convinced.

JUDITH: But they must be able to find out where - It can't have gone far -

QUATERNASS: They're going to do everything they can.

53

CAM 1

3 shot

JUDITH: Not knowing what They're looking for. (Turns, looks into incubator)

QUATERNASS: Up to now, that's the only evidence... (JUDITH turns, looks into incubator) ... of what we're to expect.

JUDITH: I thought I saw - (Starts back) It did - it moved.

Quick track in single shot of Quaterness and incubator

QUATERNASS: (quickly to incubator) The pulsation again... yes, yes... (to BRISCOE) You see - we are on the right lines!

54

CAM 2 Scotland Yard. Day.  
2 shot Lomax and Inspector

(Close shot of LOMAX seated on stool)

LOMAX: (into phone) Hello... hello? (Rattles the receiver rest) I've been cut off - I was through to the D.P.C.... Hello? Chief Inspector Lomax again. About this architectural programme that's being televised from Westminster Abbey tonight - can you tell me what time your people are due to finish?



(Track back to take in two uniformed POLICE INSPECTORS nearby. The large map of Westminster on the wall now carries all signs of military manoeuvres - flag-pins, arrows etc)

Hold Lomax

Pan Lomax right - map

55  
CAM 4.

2 shot.

LILLY: It's in connection with a search we're making. We don't want to interfere unnecessarily with people leaving the area... Now they'll all be gone by that time?.... Right, thank you very much. (Phone down) That's one more item fixed. (Goes to map) Sounds like a small scale affair, starting at 7.30. In any case, by that time, the big risk of the evening should be over - for better or worse.

1st INSPECTOR (also at map) Victoria Station, 7 o'clock. Couldn't the reception be transferred to Waterloo?

LILLY: It's for two long-awaited chiefs from West Africa. The Colonial Office won't hear of any change that might give offence.

1st INSPECTOR: Going to be a large crowd?

LILLY: (significantly) And ample opportunity.

1ST INSPECTOR: This description that's been issued: "Believed to be dangerous" is about the most definite part of it.

LILLY: I know. All your men can do is watch for anything that excites suspicion - and they mustn't talk. We don't want to start needlessly alarming rumours. Now - (to map) I'll just run over the movements we can expect in the area tonight. About 8.15, Horseferry Road - will be blocked for some time by the delivery of a giant factory boiler - (Sound of door opening. He looks up just into shot)

56  
CAM 2.  
Single shot Dost

Lomax enters shot right

DOST: That drunk and disorderly case - he's outside now.

LILLY: (annoyed) Oh, Lord - !

DOST: Sounds as if there might be something.

LOCHER: All right - bring him in.

(BEST goes)

57

CAM 4.

2 shot Lomax and Inspector.

This won't take a moment. A drunk  
picked him up about four this  
morning - sent along from Cannon  
Row -

1ST INSPECTOR: One of your unusual  
incidents?

BEST: Inside, now.

(The DRUNK is hustled into shot.  
a bedraggled regular visitor  
to the police courts. White-  
faced, he looks up in alarm  
at the police)

58

CAM 2

2 shot Lomax and Drunk

DRUNK: (frightened) What's all this  
fer? It's persecution - I never  
done anything -

LOCHER: All right, sit down here,  
will you?

DRUNK: (sits) Why can't I just have  
no one day's imprisonment same as  
usual? I might even pay the fine  
for a change - I got the five bob  
on me -

LOCHER: In a few minutes. Now what  
was this story you told the constable?

DRUNK: I know - he made out I was  
drunk, but it's my state of 'ealth,  
yo see. I've only got to take a  
drop, an' I'm for it.

LOCHER: Can you remember what you  
told him?

DRUNK: The reason I was runnin'?  
I was frightened. I run an' run  
about 'alf a mile - lookin' for  
a copper. (He remembers and looks  
uncomfortably in the direction of  
the police) - An' when I found one,  
I only run me in.

LOCHER: What frightened you?

DRUNK: Well, like I told 'im, it  
was this - it was this - (He swallows)  
sort of .... rustlin' noise.

LOCHER: Can you tell me where you  
were at this time?

DRUNK: One o' them little streets,  
Westminster Hall way. I'd bin sittin'  
in a doorway, 'cos I wasn't feelin'  
too well.. and I seen.. (Swallows)

Track in to single shot of  
drunk.

DRUNK: (frowns) ... I'm sure I seen it.

LOMAX: What?

DRUNK: At the end of the street, just for a second - I couldn't even make out the shape properly - just that it was big, an' then it went round the corner... (Remembers) Oh, my heavens!

53  
CAM 4  
2 shot Best and Lomax

LOMAX: How was this figure walking? Slowly? Quickly?

54  
CAM 2  
Single shot drunk

DRUNK: (stares blankly for a moment) Walkin'? 'Ow could it be? Didn't I tell you? It was 'ish up on the wall!

(A pause)

I must 'a been cut!... Must 'a been

GRIMS: Disc:                      Band:  
Linking music.

55  
: CUT C.M.1 Research Station.  
          Outer Room. Day.  
Single shot Driscow

(C.U. DRISCOE at end of room)

DRISCOE: (into phone) But you had two specimens.... Both of them? How long ago?... I see. No resuscitation was possible, I suppose? ... What was the final condition?... Withered and dry...?

(Cams. 2 and 4 to  
Interior Scanner)

(Ten towards incubator, which is being closely watched by QUATERNASS and JUDITH, who has a notepad and pencil)

Pull back and pan left  
to Quaternass and Judith

No, the one we have is still surviving. It's actually increased in size - very rapidly indeed during the last half-hour. By seven or eight centimetres. And movement throughout the whole structure is now continuous... Of course, if you wish. I'll keep you informed. (Sound of phone being put down)

56  
CAM 3  
2 shot Quaternass and Driscow

QUATERNASS: What did they say?

DRISCOE: (into shot) They'd like to inspect it.

QUATERNASS: I'll have no interference now... Gordon, you believe there's a chance that any change here may also be taking place in the main organism?

BRISCOE: I'm convinced it's possible.

QUATELLASS: Take a look.

BRISCOE: Yes, it's still spreading...  
grey strands... something like tiny  
tendrils...

QUATELLASS: I can't mean these.  
(Points) There - see?

BRISCOE: (peers for a moment, then,  
almost under his breath) No, no -  
not already! (Rubbs a hand deliberately  
across his eyes, looks again)  
Sperangia! One... two... three...  
four, five, six... seven... nine...  
ten...

QUATELLASS: Spore-producing patches?

BRISCOE: That's what they're going  
to be, I'm sure of it (He rises  
in concern) It must be developing  
at a fantastic speed.

QUATELLASS: Going into a  
reproductive stage... and a few  
hours ago, it had almost perished.

JUDITH: Spores... they'd be microscopic  
...

BRISCOE: Each of these patches might  
generate hundreds of thousands of  
them.

JUDITH: You think there could be  
danger -?

BRISCOE: Normally with plants -  
fungi - there's only the smallest  
chance of a one-infection, from a  
few species. But in this case -

--- (A pause)

QUATELLASS: Now - even if the...  
individual itself has a similar  
structure, it may not be in the  
same stage of development. It may  
have passed it; it may not have  
reached it yet. We'll assume the  
latter - until the thing's located.

BRISCOE: Aren't you being optimistic?

QUATELLASS: Gordon, how long before  
the spores start?

57

CAM 1

Loose 3 shot.

Hold Briscoe and pan him  
left.

58

CAM 3

Single shot Quatemass

Briscoe enters shot left

59

CAM 1

Single shot Judith

Pan her right - 3 shot.

QU. TERNER: Yes! But the incubation may have put this ahead. We've got to make the most of the advantage - if it exists.

JUDITH: What are you going to do?

QU. TERNER: Gordon, how long before the spore stage occurs?

TRISCOE: (glances into incubator, shrugs) An hour.. perhaps less.

QU. TERNER: We'll test for the possibility of infection. In this sealed container, so there'll be no possibility of the spores escaping. Now we'll need subjects - rats, rabbits, guinea pigs -

TRISCOE: I think we've some animals left in D block -

60

CAM 3

Single Quaternass

QU. TERNER: Right, then you'll handle it? In the meantime, we ought to warn Lorna. (Consults watch) Blast - we'll have gone to Victoria Station by now - (picks up phone) - I'll leave word for him. Get the Scotland Yard.

(Can 1 - Model of Poet's Corner)

(Can 3 - Commentator's Corner)

(TRISCOE hurries out)

MIN TELECINE Central

SOUND ON FILM

1. Establishing shot, Victoria Station, near Continental arrival platforms.

(Slight crowd noise, natural station sounds)

2. Close shot of woman collapsed on ground near barrier. She is raised off ground by a very young Constable. The INSPECTOR hurries into shot, bends down, pats her face. She opens her eyes. INSPECTOR looks up as LILLY appears.

INSPECTOR: Only mother faint.  
(To woman) D'you feel better now?  
(She nods weakly)

3. St. John Ambulance man into shot, kneels, taking place of INSPECTOR. Pan INSPECTOR across to LILLY.

INSPECTOR: She's all right.

LILLY: That's the fifth tonight. Each time I've thought "This is it" What's the tally of men questioned?

INSPECTOR: Three with hands bandaged or covered up, a few others behaving oddly or suspiciously. Two pickpockets arrested.

LOLLER: Nothing, in fact.

INSPECTOR: I'm glad it's over, with a crowd that size. These West African chiefs must have surprised themselves with their own popularity.

LOLLER: Yes, But it's melting away now quickly. (Notices Constable hovering, notebook in hand) That man went to speak to you?

4. On CONSTABLE as INSPECTOR turns. He raises opened notebook and they go into huddle

(Deafening train noise)

5. LOLLER looking round. BEST into shot.

BEST: Well, sir... what's the next item?

LOLLER: There's the television unit down at the Abbey - we needn't worry about them. Then the traffic deviation from Horseferry Road - that could give trouble.

6. CONSTABLE salutes INSPECTOR, who looks after him with a half smile for a moment, before returning to LOLLER

INSPECTOR: I think we can dismiss the extra men in a couple of minutes.

7. Three-shot

LOLLER: What did that boy have to say?

INSPECTOR: Showing his regard for duty...

LOLLER: Oh?

INSPECTOR: Something he'd noticed this mornin', near the Abbey. It's been hauntin' his conscience.

LOLLER: What?

INSPECTOR: A small piece of stone-work had crumbled away, that's all - Came down on the press surround. (Looks across station) I'll take them off the barriers first -

BEST: (to LOLLER) It couldn't possibly, could it? Have to do with us?

INSPECTOR: Now wait a moment - that was a chip of one of the battress pinnacles - they're a hundred feet in the air.

LOLLER: (thoughtfully) Last night...  
remember what that drunk thought  
he saw?

BEST: 'It was... high up on the  
wall'.

INSPECTOR: But he was drunk.

(The other twelve look at each other)

LOLLER: Come on!

6. LOLLER & BEST hurry out of shot,  
leaving; INSPECTOR looking  
doubtfully after them.

(He and BEST hurry out of shot,  
leaving INSPECTOR looking;  
doubtfully after them)

DISSOLVE TO

9. Westminster Abbey, pointing up  
at towers - shot from near  
Westminster Hall. Pan down  
to show C.D. van near north  
transsept.

10. Scanner Van with rear door  
open. PRODUCER and COMMENTATOR  
outside, smoking a last  
cigarette.

11. 2-shot. PRODUCER & COMMENTATOR  
PRODUCER looks at watch, nods  
at COMMENTATOR, who throws  
cigarette away. As he goes  
out of shot, PRODUCER gives  
him thumbs-up sign, grins and  
enters van.

62

CUT CAM: Int. Scanner. Day GRINS:

Long shot interior of van.

TV Station opening music,  
hold under.

(PRODUCER closes door, takes his  
seat between SECRETARY and  
S.Tol.E)

(In front of control panel,  
at lower level, can be seen at  
least one of Racks Operators,  
crowded in by the high silhouette  
shape of the racks. Monitors  
above give flashing beams of  
light on to faces of PRODUCER  
and his companions.

Producer in left and sits.

The view is as if one side of  
van had been cut away, and looking  
towards the rear. The racks  
are in extreme foreground, to  
one side of screen)

PRODUCER: Only hope Terry can keep the old boy off the technical stuff.  
(Puts on headphones)

SECRETARY: It won't be easy - he's getting more nervous by the minute.

PRODUCER: (looking at monitor) Minont Architect, scared stiff, on camera 2. Poor beggar.

SECRETARY: I hope he comes through all right.

62

CAM 4

Single shot Producer

PRODUCER: He's safe in Terry's hands... Camera One, on the North side - he's getting a very nice picture indeed. Camera Two, on the beds. Peter, brighten that screen for me, would you? -

(Racks MAN rises to do so)

- just a little. Thanks. Three on Foot's Corner (into microphone)  
Three, could you just show me the pan up towards the Rose Window?  
(Looks at monitor)

63

CUT CAM: 1 Model of Foot's Corner

(Camera pans slowly up from near floor level)

PRODUCER: (O.S.) Yes, that's all right. Down again.

(Camera pans down)

Try panning right a little - I do want to get as much as possible of that statutory group.

(Camera pans slightly right)

64

CUT CAM: 2 Int. Scenar

2 shot Producer and Secretary

PRODUCER: (into microphone) Fine, Three - now just hold that shot as your starting position. (He pulls jacket off, loosens tie) Warm... evening...

SECRETARY: Three minutes to go.

Oh - did you tell Sir Vornen about not getting out of shot near the beginning? Remember what he did at the last run-through?

PRODUCER: Terry told me he'd mentioned it. I didn't want to make too much of it.

Looked terrible, particularly so near the start.



PRODUCER: Uh. (Looks up) There's Terry coming into position now. Let's see if he reminds him.

65

CUT CAM: 3 Commentator's Corner

2 shot Sir Vernon Dodds and Commentator.

Pen them left

(SIR VERNON DODDS - a dapper man with a worried look - is looking out of shot, towards the ground. COMMENTATOR now carrying hand-microphone, looks towards camera, nods then, turns to SIR VERNON)

COMMENTATOR: (on echo) It's almost time now, Sir Vernon.

SIR VERNON: Oh yes.

COMMENTATOR: (gently) You will remember not to turn away from the camera, won't you?

SIR VERNON: Of course I shant.

COMMENTATOR: (pleasantly) I know how easy it is, referring to - those sedilia, for instance.

Hold Commentator

SIR VERNON: I don't turn far - just like this. (He turns out of shot)

COMMENTATOR: Just a little less. Otherwise perfect. (He smiles confidently)

SIR VERNON: (nervously) You don't have to worry about me.

66

CUT CAM: 2 Int. Scanner

2 shot Producer and Sec.

SECRETARY: Poor old chap.

PRODUCER: Here's Mary Malcolin. Sound up.

MARY MALCOLIN: (recorded) Good evening. In a moment or two we're going to visit Westminster Abbey for the first programme in a new series on English Medieval Architecture...

PRODUCER: (over this, into microphone) Canning announcement going out - stand by, everybody.

MARY MALCOLIN: (recorded) Following the Howarcol at eight o'clock...

(Knocking on door of scanner. The SECRETARY turns sharply. Others peer)

PRODUCER: What on earth's that?

SECRETARY: Somebody knocking on the door.-

PRODUCER: Stop them - get them away - quickly!

(More knocking as SECRETARY hurries to door)

HARRY HALLIDAY: (during above) ... there will be a short film.... then at eight-thirty-five a tele-recording of this afternoon's football match ...

67

CAM 4

2 shot Secretary and Lomax

LOMAX: (as soon as SECRETARY opens door) I'm from Scotland Yard. Can I speak to the producer -?

SECRETARY: We're starting transmission in a few seconds - it's quite impossible

LOMAX: (entering) I must - it's about your people inside the Abbey -

68

CAM 2

2 shot Producer and Lomax

PRODUCER: What about that?

LOMAX: I've reason to suspect there may be danger -

PRODUCER: (agitated) What are you talking about! Please go now, will you - we're practically on the air. (Turns quickly to control panel) Stand by to cue Commentator... (Fades up vision control) on you, Camera Two. Right, cue him.

69

CUT CAM 3 Commentator's Corner  
Single shot Commentator

COMMENTATOR: (on echo) Good evening. Tonight we're going to look at just a few features of this magnificent building, and here to describe them - and explain their meaning and purpose in the structure, is SIR VERNON DODDS, F.R.I.C.

Sir Vernon enters shot right SIR VERNON: Good evening.

COMMENTATOR: Now, Sir Vernon, perhaps you'd very briefly indicate the line you intend to take.

SIR VERNON: Yes, of course.

70

CUT CAM 2 Int. Scannor  
3 shot.

(All watching monitors intently  
LOMAX examining each in turn)

SIR VERNON: (C.S.) First of all I think we should refresh our memory of this superb building with a brief look round.

PRODUCER: (presses button) On you, Camera Three.

SIR VERNON: (C.S.) The North aisle. The majestic supporting piers can be clearly seen -

71

CAM 4.

2 shot Lomax and Producer

LEWIS: During the day - have any of your camera crew noticed -?

PRODUCER: (angrily) My dear man, we're on the air! If you're going to stay, be quiet!

72

CAM 2

3 shot

SIR VERNON: (C.S.) In these four bays erected during the reign of Edward the Third, the detached shafts of Purbeck marble surrounding the piers, all have an additional shaft attached to them.

PRODUCER: (wincing) He's well away. It'll be Foot's corner next. (Into microphone) Coming to you, Camera Three.

SIR VERNON: (C.S.) This is in contrast to the simpler pier-formation in the sanctuary and transepts.

PRODUCER: (pressing button) On you, Camera Three.

73

CUT CAM: 1 Model of Foot's Corner

SIR VERNON: (C.S.) ... Exemplified in this view of the famous South Transept - known as Foot's Corner.

PRODUCER: (C.S.) All right, Three - start panning up.

(Camera begins a very slow pan)

SIR VERNON: (C.S.) As represented to the materials of English poets...

74

CUT CAM: 2 Int. Scannor

3 shot.

SIR VERNON: (C.S.) (Slowly during following) Chaucer... Shakespeare... Spenser... Donne... Milton... (Dito. - check site)

LEWIS: Look, - I've got to explain myself. We've received information that could be an indication of serious danger -

75

CAM 4

2 shot Lomax and Producer

76

CAM 2

Single shot Secretary

PRODUCER: (turning sharply) I've had enough of this! We were promised this police search would not interfere with us in any way! Now you come bursting in here and try to upset the whole -

SECRETARY: (Ah, has been watching monitor) (Half rises, grabs his arm.) Look!

S.TEL. 1: (who also sees it) Up above Foot's Corner - there's something moving.

(For a moment they all stand transfixed)

77

CUT CAM: Model of Foot's Corner

(Camera near top of panning movement. Through the arches of the triforium on the east side of the transept is descending a thing - a mass of tendrils and mossy tufts)

SIR VERNON: (C.S. his voice fading away in fright) The painted glass of the West Window... is ... modern... Whatever is that! Can you see?

(Clearer of enquiry in the Scanner)

78

CUT CAM: 2 Int. Scanner  
3 shot

(PRODUCER presses button sharply)

PRODUCER: In you, Camera Two. Just hold it.

SECRETARY: There's something wrong up there - terribly wrong.

PRODUCER: (into microphone) Keep your positions, everybody - we'll try and straighten this out. Tell Terry to keep talking - anything at all, but he mustn't stop till I give the word -

Sec.: I've got a line to Alexander Palace -

79

CAM 4

Single shot Lomax

LOMAX: (hurrying to door) Post, where are you? It's there - inside the Abbey! Quickly now -

80

CAM 2

2 shot Producer and Secretary

SECRETARY: (staring at monitor, terrified) It must be 20 feet across what - what is it -?

PRODUCER: (into phone) Hello - hello, M.I? Presentations.

- 35 -

PRODUCER: (continued) Listen -  
emergency!

GRNIS: Disc: Band:  
Fade up: music.

81

MIX CAM: 3. Roller Caption.